

PSI Snare - User Manual

For Kontakt 4.2.3+



Overview

The simple concept behind the PSI Snare was to create a Kontakt Instrument that affords the user the flexibility and sound shaping capabilities of owning a real snare. Rather than superficially recording a range of snares or drum kit elements, our focus was to capture the maximum amount of tones, articulations and styles from one exceptionally high quality drum.

PSI Snare is a 1.02GB, 5736 sample, Multisampled Snare Drum, playable in the full-version of Kontakt 4.0.2 and 5.0.

It features 35 different playing styles and tunings with up to 56 velocity layers recorded in 5 microphone positions: 'Close' (Mono), 'Bottom' (Mono), Tube (Mono), 'Over-head' (stereo) and 'Room' (ambient stereo).

The 35 playing styles include 6 tunings, Muted Snares, Open Snares, Hands, Buzzes, Flams, Brushes, Hot Rods, Rim Shots and Rim Clicks.

The Instrument was recorded in the revered Studio 2 live room of Paper Stone Studios, Nottingham, England, using purely audiophile quality signal paths.



Patches

- PSI Snare All NkI
- PSI Brush Snares NkI
- PSI Hand Snare NkI
- PSI High Snares NkI
- PSI Hot Rod NkI
- PSI low Snares NkI
- PSI Rim Clicks NkI
- PSI Rim Shots Xtra NkI
- PSI Snare Offs Stretched NkI
- PSI Snare Offs NkI
- PSI Snare Regular NkI
- PSI Standard Snares NkI

The PSI Snare All NkI contains all 35 hits

C2 XX LOW

C#2 XX MUTED

D2 XLOW

D#2 XLOW BUZZ

F2 LOW

F#2 LOW bUZZ

G2 LOW OFF CENTER

G#2 LOW SN OFF

A2 LEFT HAND

B2 RIGHT HAND

C3 STANDARD SNARE

C#3 SNARE BUZZ

D3 ST SN FLAM

E3 RIM SHOT

F3 SNARE OFF STANDARD

F#3 SNARE OFF BUZZ

G3 SNARE OFF RIMSHOT

G#3 MUTE

A3 OPEN

A#3 RIM CLICK ON

B3 RIM CLICK OFF

C4 BRUSH ON

C#4 BRUSH SWEEP

D4 Brush Sweep Short

D# BRUSH OFF

F4 HOT ROD

F#4 HOT ROD BUZZ

G4 HI SNARE

g#4 HI BUZZ

A4 HI RIM CLICK

B4 HI RIM SHOT

C5 XTRA HIGH

C#5 XTRA HIGH BUZZ

D5 XTRA HIGH RIM SHOT

E5 XTRA HIGH SNARE OFF

System Requirements

- Full version of Kontakt 4.2.3 or above - Not for Kontakt Player
- 1.2 GB of free disc space

Installation

The library is supplied as a single Zip file. This is a compressed folder that you can open using the built-in tools on your computer. Open the file by double clicking and it will decompress the contents. Once decompression is complete you will have a single folder, this contains all the files needed to use the sample library. Simply copy this folder to the drive where you store your samples. For top performance it is recommended to keep sample libraries on a different drive to that of the OS and program files.

Running The Library

Once inside Kontakt, if you open the file tab in the browser window on the left-hand side you can browse to the instruments of the newly installed sample library.

Just double click the NKI you wish to use and Kontakt will load it up. Alternatively you can drag the NKI from your standard OS explorer window into the Kontakt interface.

You can also make use of Kontakt's Quick Load feature to make it even easier to load libraries into Kontakt

Please refer to the Kontakt user manual for more information.

The Interface

1. 'Close', 'Bottom', 'Tube', 'Overhead' and 'Room' faders relate to the volume levels of each of the microphone positions.
2. Mic Global/Local button. This allows you to either control all the samples' mic positions together (when in global) or when clicked into Local, each note and its related samples can have a different mic balance.
3. Current sample. This displays which sample is currently being edited in the Instrument section.
4. Tune - Allows fine tuning of samples (hold shift for fine control)
5. Pan - Allows panning of samples
6. Transpose SEMI - Allows samples to be pitched from +12 to -12 in semitonal increments.
7. Transpose OCT - Allows samples to be pitched from -2 to +2 Octaves.



8. Attack - controls the attack portion of a standard ADSR volume envelope for the selected sample.
9. Release - controls the release portion of a standard ADSR volume envelope for the selected sample.
10. Instrument Global/Local Button: Selects whether all the samples in a patch are to be controlled together when altering the 'Instrument' controls (when in Global setting) or when in Local setting each notes samples can be edited independently of one another.
11. Effects readout: displays the current effect:

None = Effect OFF

Small = L224 ambience 0.25 (digital reverb)

Studio = Music Studio A (real rooms)

Church = Cathedral B (real rooms)

S plate = L96 plate small A (digital reverbs)

M plate = E252 2.2 s (real plate)

1 plate = L480 7.1 s (digital reverbs)

FX verb 1 = 1.s reverser, Opacity (special fx)

FX verb 2 = Anomalous rhythm (special fx / mix)

FX verb 3 = Rezo breath orven (unusual reverbs)

Lo-fi = Grammophon 3



12. Effect Controls:

P-DEL: Effects the length of time before the start of the reverb/effect

LEVEL: Effects the volume of the effect

SIZE: Effects the Length of the reverb/effect tail

HPF: Allow you to shelve Low frequencies out of the effects send, thus 'thinning out' the reverb as desired.

13. Filter section:

‘HPF’ (high pass filter) allows bass roll off at 12db per octave between 20hz and 800z

‘LPF’ (low pass filter) allows treble roll off at 12 db per octave between 20khz and 50hz

14. Filter Global/Local button. Allows filters to be applied over the entire NKL patch (in Global Mode) or individualt to samples/notes (in Local mode)



TIPS:

To reset any control to its original value hold <<ctrl>> while clicking the knob.

To adjust any control with finer precision hold <<shift>> while moving the knob.

To automate any control <<right click>> on an interface function, select MIDI learn and send MIDI information from your control surface.

Now record your desired MIDI automation into your DAW.

What Kit Was Used?

We carried out extensive microphone shoot outs to ascertain the most suitable microphones, pre-amps and positioning.

We used the most effective resulting combinations, which were as follows:

Close - Shure SM57 / API preamps / UA Apollo16 Conversion

Bottom - Shure SM57 / API preamps / UA Apollo16 Conversion

Tube - Telefunken Copperhead / UA610 preamp / UA Apollo16 Conversion

Overheads - AKG 414B-ULS pair / API preamps / UA Apollo16 Conversion

Room - Neumann KM184 pair / SSL preamps / UA Apollo16 Conversion

Why PSI Snare?

"I was personally fed up with scrolling through endless snare samples, or loading in weighty multisampled drum kits. I simply wanted a Kontakt instrument in which one snare is forensically sampled and easily manipulated to get the sound I want...The end result is like buying an amazing snare and having it set up to your specifications in a world class live room with 5 mic positions at any time you want."

Sam Brown - PSI Instruments

Which Drum Did You Use and Why?

"We have had many many snares in the studio over the years but the 'vintage worldmax hammered brass snare' is simply the best and most flexible I've come across"

Where Was The Instrument Recorded?

Studio 2 of Paper Stone Studios, Nottingham, England.

What Makes Studio 2 So Special?

Studio 2 is a converted cinema auditorium dating back to 1914. It's floor space is large at around 1400 Sq. foot.

The incredible acoustics of the room are down to 3 factors:

- An arched ceiling, which acts to reduce standing waves.
- A false floor covering the old staggered seating platforms, which acts as a bass trap.
- Engineered Acoustic treatment, in the form of rock wool screens and baffles.

Credits

Sam Brown / Tom Smith

Player, Recordist, Sound Editor and Designer

David Healey

Scripting, Programming, Technical Support

Glyn Lloyd [Sampleism]

GUI Design, Coordinator

The PSI Snare is available exclusively at:

Sampleism.com

Also by Paper Stone:



PSI Vibraphone



PSI Palm Mute Piano



The Clap V2



Creative Junk

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